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THE
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With which is incorporated

'THE VIOLINIST,'
A Record of the String World.

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Editorial.

WE beg to draw your attention to our new venture in the Fiddle World, and to solicit not only your sympathy but support.

We believe there is a strong desire for an independent Journal dealing with stringed instruments, their history, their uses and their players. A Journal which shall appeal with an open mind, not only to the great mass of musicians and players, but which shall be indispensable to the enthusiast, the collector and the virtuoso.

A chronicle of instruments, people and events independent of any professional interest, society or firm.

We shall endeavour from time to time not only to give life pictures of Violinists past and present, but to give papers on the use of strings as applied to the other arts—setting forth the reason for their use becoming paramount in our churches, orchestras, concert halls, theatres and homes. Further as applied to the Dance as an art, and as applied to the science of acoustics.

In this short appeal to you we think we have said enough to give you some idea of our aspirations, for to put it briefly, we mean to be not only in the front rank, but as we said above, indispensable to the serious student of the subject.

It will be a very great encouragement to us if we obtain a strong measure of public approval and support, with a consequent long list of subscribers.

We have hastened to press in this our initial effort, and with our next issue we shall, all well, reduce our price to twopence monthly,

and considerably increase our number of pages, when we shall also distribute over five thousand (5,000) copies gratuitously.

With the forthcoming season's greetings, we shall always hope to be

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Concert Report.

THE Ampleforth Orchestral Society at Streatham (of which Sir August Manns is President) gave a very successful Concert on November 27th, at Stanley Hall. Their programme was well chosen, and included Symphony No. 10—Haydn; 'Suite de Ballet' (Sylvia-Délibes); 'Three Spanish Dances' (Moszkowski). Two pretty and effective pieces for strings: (a) 'Prelude' (Massenet), (b) 'Minuet' (Bocherini), and Tannhauser March. The vocalist was Miss Mabel Todd. Miss Beatrice Stevenson played the Greig Piano Concerto in A minor with the orchestra, and is to be complimented upon her performance. Mr. T. Sanders (a member of the orchestra) played a couple of pretty flute solos, which were much appreciated.

We are pleased to see this Orchestral Society is flourishing. Three years ago it was formed by its much esteemed Conductor, Mr. Archie Easton, and commenced rehearsals with only thirteen members—now it has thirty-five. Mr. Archie Easton certainly deserves praise, for no pains is spared by him at the rehearsals to make the concerts a musical success.

‘The Violinist.’

Paganini's First London Appearance.

THE first impressions of a contemporary on hearing any famous performer, singer, or actor, have always a peculiar living interest. When such a performer is no less a personage than the famous Paganini, our readers, we hope, will be glad to have the following quaint description of him, which we believe has not been reprinted before in English. It is from pp. 218-221 of *The Music of Nature, or an attempt to prove that what is passionate and pleasing in the art of singing, speaking, and performing upon musical instruments is derived from the sound of the Animated World*. With curious and interesting illustrations by William Gardiner. 8vo, pp. xii and 530. London: Longman, Rees, Orme, Brown, Green, and Longman and T. Combe & Son; and A. Cockshaw, Leicester.

Paganini appeared at the Opera House on June 3rd, 1831, and in justice to the author, we should say that he was so overcome by Paganini's 'exhibition of talent' which infinitely surpassed the power of language to express or even imagination to conceive 'that he gave the following enthusiastic sketch, written at the moment, rather than attempt a more sober description':—

‘I placed myself at the Opera door two hours and a half before the concert began; presently the crowd of musicians and violinists filled the colonnade to suffocation, all anxious to get the front seat, because they had to pay for their places, Paganini not giving a single ticket away. The concert opened with Beethoven's Second Symphony, admirably performed by the Philharmonic Band; after which Leblache sang “Largo al Factotum,” with much applause, and was encored. A breathless silence then ensued, and every eye was watching the entré of this extraordinary violinist, and as he glided from the side scenes to the front of the stage, an involuntary cheering burst from every part of the house, many rising from their seats to view the spectre, during the thunder of this unprecedented cheering—his gaunt and extraordinary appearance being more like that of a devotee about to suffer martyrdom, than one to delight you with his art. With the tip of his bow he

set off the orchestra in a grand military movement, with a force and vivacity as surprising as it was new. At the termination of this introduction, he commenced with a soft streamy note of celestial quality; and with three or four whips of his bow, elicited *points of sound* as bright as the stars. A scream of astonishment and delight burst from the audience at the novelty of this effect. Immediately execution followed that was equally indescribable, in which were intermingled tones more than human, which seemed to be wrung from the deepest anguish of a broken heart.

‘After this, the audience were enraptured by a lively strain, in which was heard, commingled with the tones of the instrument, those of the voice, with the pizzicato of the guitar, forming a compound of exquisite beauty. If it were possible to aim at a description of his manner, we should say that you would take the violin to be a wild animal, which he is endeavouring to quiet in his bosom, and which he occasionally *fiend-like*, lashes with his bow; this he dashes upon the strings as you would whip with a walking switch, tearing from the creature the most horrid as well as delightful tones.

‘He has long legs and arms, and the hands in his playing often assume the attitude of prayer, with the fingers pointed upwards. The highest notes (contrary to everything we have learnt) are produced as the hand recedes from the bridge, overturning all our previous notions of art. During these effects a book caught fire upon one of the desks, which burnt for some time unobserved by the musicians, who could neither see nor hear (though repeatedly called to by the audience) anything but the feats of this wonderful performer.

‘Some few pieces were played by the orchestra that gave some repose to the arriving audience. He then entered upon his celebrated performance of the single string, introducing the air of “*Nil cor più sento*” (“*Hope told a flattering tale,*”) in which he imparted a tone so “plaintive and desolate, that the heart was torn by it”; in the midst of this he was so *outré*—so comic—as to occasion the loudest bursts of laughter. This feat was uproariously encored. He then retired to put on the three other strings, and ended this miraculous performance with the richest arpeggios and echoes, intermingled with new effects, that no language can describe. Though he withdrew amidst a confusion of huzzas and bravos that completely drowned the full orchestra, yet he was called for to receive the homage of the audience, and was so apparently affected that he would have dropped had he not been supported by Laporta and Costa.

'There was no trick in his playing; it was all fair, scientific execution, opening to us a new order of sounds, the highest of which ascended two octaves above C in alt.'

'A German writer observes, "He is the first artiste on his instrument alive. He has thrown to an unmeasurable distance the whole fiddling world of Germany. His native Italy lays all its bows and string, with adoring homage, at his feet. The French violinists tremble for their fame as he approaches to their confines; and the first flourish of his bow is dreaded as the earthquake which is to shake the Conservatoire over the heads of its learned professors."

'With a weak organization, Paganini is one of the most forcible examples of the almost superhuman strength which results from the exaltation of mind produced by genius. When he seizes the violin, it seems that a star descends on him, and inspires him with fire from heaven.

'He instantly loses his weakness—a new existence opens to him; he is another creature; and during the musical action, his strength is more than quintupled. After having performed a concerto, his symptoms are those of a man under an attack of epilepsy, his livid and cold skin is covered with a profuse perspiration; his pulse is scarcely to be felt; and when questioned on any subject, he answers only in monosyllables. The night after his concert he never sleeps, and continues in an agitation which sometime lasts for two or three days. These facts have been communicated by Dr. Bennett who attended Paganini during his stay in Vienna.'

The writer of this, William Gardiner, was born in Leicester, on March 15th, 1770. It appears that he wrote songs and vocal duets, which were published by Longman & Broderip, under the initials 'W.G., Leicester.' Also he played the violin. *The Music of Nature* was translated, and the arguments he used carried further by J. P. Kastner in a work entitled *La Harpe d'Eole et la musique cosmique; études sur les rapports des phénomènes sonores de la nature avec la science et l'art, suivies de Stephen, on la Harpe d'Eole.* Paris: G. Brandus Dufour et Cie, 1856, 1 vol., pp. 169. Gardiner also published *Music and Friends; or pleasant recollections of a dilettante*, 2 vols, 8vo., Longman's, 1838.

We shall have occasion to refer to *The Music of Nature* again, as the book contains much of interest, viz.:—Chapters on the violin, piano, violoncello, harp, orchestra, etc.

Auction Prices.

WE have the pleasure to record a sale of exceptional interest at Messrs. Puttick & Simpson's well-known Rooms in Leicester Square, on December 12th last.

Properties of the late Edward Davis, Esq., of Cheltenham; Henry Middleton, Esq., of West Kensington; Henry Savidge, Esq., of Streatham Hill; and J. A. Dimmock, Esq., of Ely, were included.

We give a few of the instruments generally with prices.

Violins by—

Laurentius Guadagnini	...	£27
Antonius Gragnani	...	£34
Ferdinandus Gagliano	...	£70
Jacobus Stainer	...	£40
Jacobs	...	£30
Antonius Stradivarius	...	£360
Laurentius Storiolo	...	£34
Nicolas Amati	...	£59
Peter Walmsley	...	£9 10s.
Joannes Franciscus Pressenda	...	£78
Matteo Gofriller	...	£50
Francesco Ruggerius	...	£35
Joannes Tononi	...	£40
Nicolas Gagliano	...	£56
Carlo Tononi	...	£44
Joannes Baptista Guadagnini	...	£59
Joannes Gagliano	...	£23

Violoncellos by—

Thomas Dodd	...	£29
J. B. Viillaume	...	£61
William Forster	...	£23
Andreas Guarnerius	...	£45
Januerius Gagliano	...	£25

Bow by—

Francois Tourte	...	£2
(Gold mounted).		

Violas by—

Panormo	...	£9 10s.
Fendt	...	£7

Mr. J. Chanot secured a Violin by Francesco Ruggerius, labelled Antonius Hieronymus Amati for £52.

Messrs. Tubbs, an ivory and silver mounted Bow by Dodd, and two silver mounted Bows for £4 2s. 6d.

A 'Cello by Castagnori, labelled Antonius and Hieronymus Amati, with two Bows, one by Dodd, fell for £17.

All the property of the late R. H. Middleton, Esq.

A 'Cello by Jean Baptista Viillaume was secured for £45 by Messrs. G. Withers & Son.

A Viola, by Joseph Panormo, with two

Bows, fetched £14 10s., Mr. G. A. Chanot being the purchaser.

An old Violin labelled Antonius Stradivarius, to Mr. F. W. Chanot for £48.

All the property of the late H. Savidge, Esq.

A Violin by J. B. Guadagnini, fecit Medoilani, 1754, was secured by Messrs. Hart & Son for £120.

A Violin by Carlo Antonio Testore, of Milan, date 1723, fell to Mr. Meier at £44.

A Viola by James and Henry Banks, of Salisbury, dated 1790, with Bow by Dodd, was knocked down to Messrs. Hill & Sons for £12.

All the property of the late J. A. Dimmock.

We must add one word in praise of the exceedingly choice catalogue produced by Messrs. Puttick & Simpson.



Heluo Librorum.

Under this heading we give some notes of books offered for sale relating to Music.

Albrechtsberger (J. G.) *Methods of Harmony, Figured Bass and Composition, adapted for Self-Instruction.* Portrait, 2 vols., 8vo. London, 1844. 7s. 6d.

Bartoli (D.) *Del Suono de Tremori Armonici e dell udito.* Diagrams, sm. 4to, maroon morocco. Bologna, 1680. 12s. 6d.

Bickham's *Musical Entertainer*, containing 175 Songs set to Music, and engraved on 200 plates, all with fine copperplate vignettes, engraved by George Bickham; 2 engraved titles and 2 engraved contents pages, 2 vols. in 1, roy. folio, morocco, dentelles. London, 1731-39. £18 18s.

Burney (Charles). *An Account of the Musical Performances in Westminster Abbey and the Pantheon, May and June, 1784*, in Commemoration of Handel; plates, printed in brown, after Cipriani, Burney and Smirke, 4to, new half red morocco. London, 1785. 36s.

— *Present State of Music in Germany, the Netherlands, and United Provinces*; 2 vols., London, 1773—*Present State of Music in France and Italy.* London, 1771, 3 vols., 8vo, orig. calf. 10s. 6d.

Carey, (H.) *The Musical Century, in One Hundred English Ballads on various Subjects and Occasions.* Words and Music engraved throughout; 2 vols. in 1, folio, calf gilt. London, 1740 (no portrait). Carey wrote 'Sally in our Alley,' contained in this collection. 38s.

Chorley, (H. F.) *Modern German Music, Recollections and Criticism*, 2 vols., post 8vo, cloth, uncut, 1854. 6s.

Christie (W.) *Traditional Ballad Airs, arranged and harmonised*; 2 vols., 4to, half morocco gilt. Edinburgh, 1876. 34s.

Clark (R.) *Words of the most Favourite Pieces performed at the Glee Club, the Catch Club, and other Public Societies*; 8vo, calf gilt. London, 1814. 6s.

Clio and Euterpe; or *British Harmony*; a Collection of Celebrated Songs and Cantatas, by the most Approved Masters, curiously engraved, with the Thorough Bass for the Harpsichord, 1758, &c. Complete Set, 4 vols., 8vo, frontispiece to each volume, engraved throughout with the music, vignette illustrations, large copy, half calf. £13 10s.

Crosby's *Musical Repository*, a Choice Selection of English Songs, adapted for the Voice, Violin, or German Flute, post 8vo, front eng. title, and music, boards, uncut, 1807. 2s.

Cunningham (Allan). *Songs of Scotland (The)*, Ancient and Modern, with an Introduction and Notes, Historical and Critical, and Characters of the Lyric Poets, 4 vols., 8vo, half morocco, t.e.g., 1825. 21s.

D'Urfe (Tom). *Wit and Mirth, or Pills to Purge Melancholy*, being a Collection of the Best Merry Ballads and Songs, Old and New, fitted to all Humours, having their Proper Tunes, for either Voice or Instrument, 1719-20. All 1st eds., 6 vols., sm. 8vo, portrait of D'Urfe by Vertue, and music throughout. Green morocco extra, g.e. £12.

Gow (Neil). *Collections of Strathspey Reels, Jigs, Dances, Waltzes, &c.*, adapted for the Violin, Harp, Pianoforte, Violoncello, &c.; engraved music, 8 parts in 1 vol., folio, half calf, slightly imperfect. Edinburgh, 1750. 15s.

Gunn (J.) *Historical Enquiry respecting the Performance of the Harp in the Highlands of Scotland, from the Earliest Times until it was discontinued about 1734.* Accounts Caledonian Harp and of Queen Mary, drawn up by desire of the Highland Society of Scotland; 3 large plates, including 2 views of the Caledonian harp and Queen Mary's harp, 4to, calf extra. Edinburgh, 1807. £2 5s.

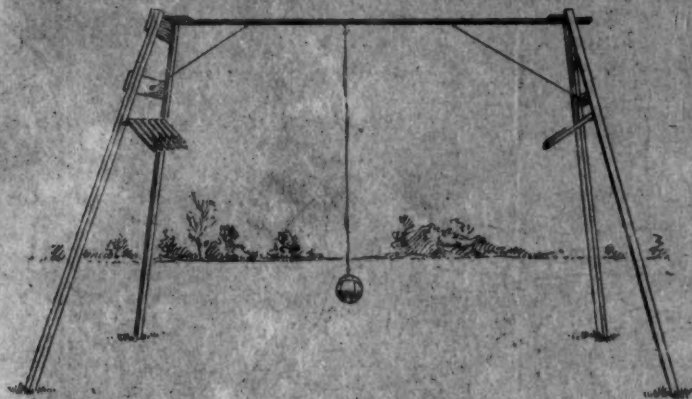


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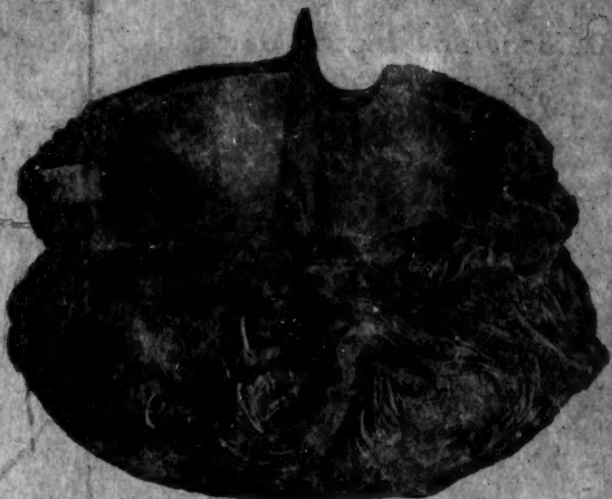
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